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American Art News

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HEIDELBERG TAKES UP "INSANE ART" ISSUE

Professors Interested by American Attacks on Modernists, and Book Is Written on Clinic's 5,000 Specimens

HEIDELBERG, Germany—The professors of Heidelberg's famous old university clinic for psychiatry were interested in the account printed in THE AMERICAN ART NEWS on June 4 of the public attack made in Philadelphia on the American "Modernists" by Drs. Burr, Dercum, Taylor and Wadsworth, who were of the opinion that members of the extremist school in art were insane.

Now Heidelberg's psychiatric clinic has a collection of 5,000 pictures, drawings, sculptures and wood carvings done by patients in asylums for the insane. These interesting objects are not accessible to the public, but Professor Wilmanns has prepared an illustrated book, covering the whole material, which will issue from the presses this fall. This book, it is thought, will make it possible for alienists all over the world to form definitive opinions on some of the alleged analogies between psychiatric art and extremist art.

In contrast with the opinions of the American alienists, the following views are expressed here:

Artists are not to be considered like the common run of mankind, whom one expects to be normal. Artists, with their one-sided talents, often cannot and should not be normal, in the general meaning of the word. It is, in fact, only through their abnormal qualities that they are able to produce, quite on another level from the rest of mankind. Artists' imaginations, their eyes, often even their brains, are constituted differently from those of "normal" men.

However, the works of really insane persons must be judged differently, as intellectual or psychic control is almost entirely lacking. Nevertheless, some of the pieces collected by the Heidelberg clinic are said to be of great vigor, and specially the taste for color is rather much to the fore.

French Body to Cooperate With League of New York Artists

An arrangement has been evolved between the League of New York Artists and the Federation Francaise des Artistes of Paris, according to a statement of Julian Bowes, managing secretary of the league, whereby the two bodies will co-operate. The agreement contemplates exchange exhibitions of contemporary works between the artists of France and those of the United States.

American art students leaving for France in the future will be furnished with introductory letters by the league to the federation, where every effort will be made to assist them in their studies and living conditions. The league now has a membership of nearly 3,000.

Artists' Gifts of Work to Museums Now Deductible from Income Tax

F. K. Detwiller, New York artist, has won an appeal to the Treasury Department from a decision of a collector of internal revenue, who refused to allow the painter to deduct in his income tax schedule the value of a painting he had contributed to the National Museum of the Smithsonian Institution. He sought to make the deduction under Schedule K, as a contribution to a corporation "organized and operated exclusively for scientific or educational purposes."

The decision is important to artists because it is applicable to all instances of gifts of their works made to public institutions.

Metropolitan Museum to Show Famous Ballard Rug Collection

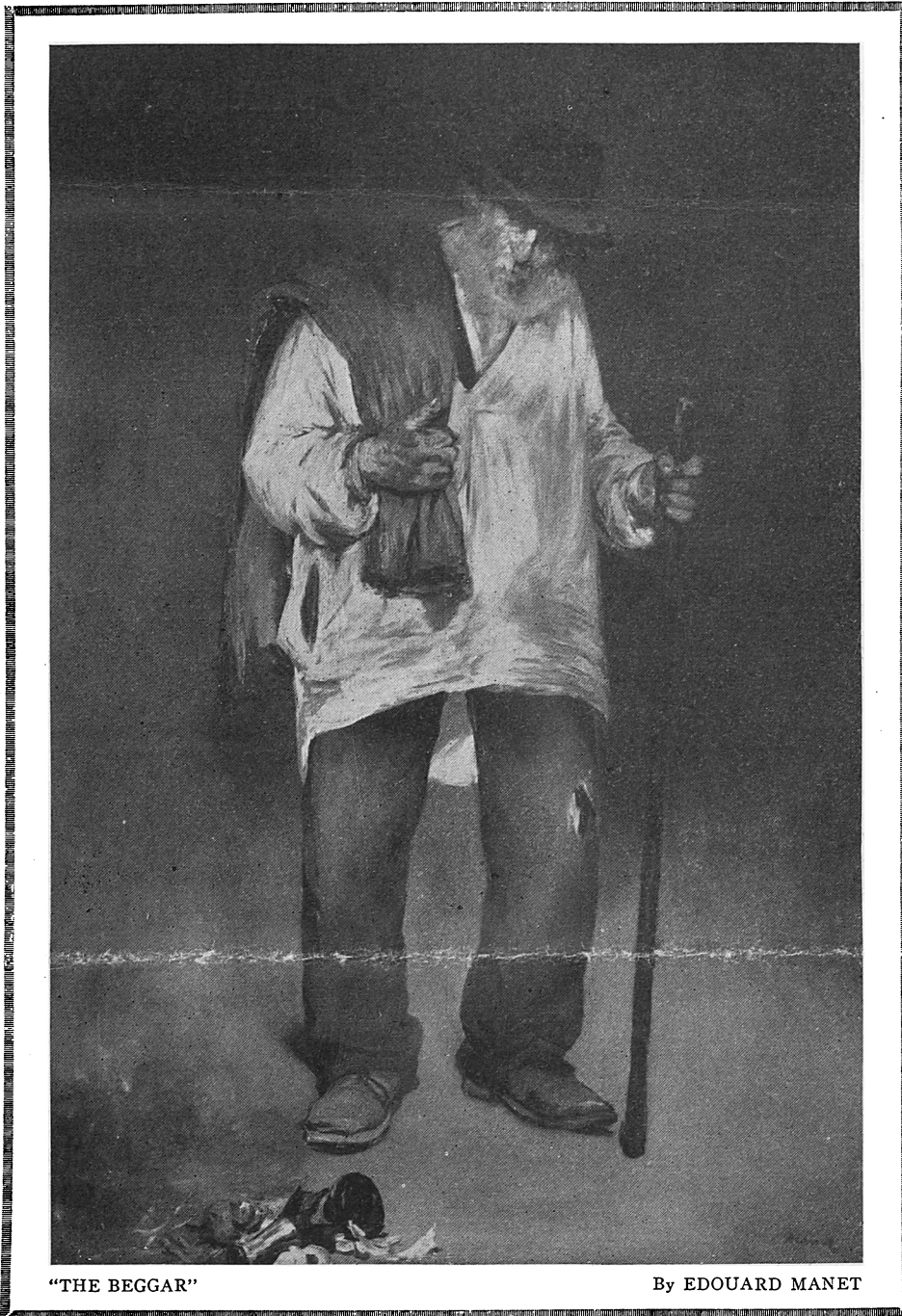
ST. LOUIS—Asia Minor carpets of the sixteenth and seventeenth centuries, lent by James F. Ballard, of this city, will be on display this fall in the gallery of special exhibitions at the Metropolitan Museum, New York. The collection consists of about sixty-five rugs chosen from Mr. Ballard's remarkable collection, which is known throughout the United States and abroad, and which has been assembled with the greatest care and connoisseurship during a period of many years.

The exhibit at the Metropolitan Museum will open early in October and continue through December.

Soviet Artists Seek Exhibitions

HELSINGFORS—The soviet artists of Russia have approached the Finnish government with a view to arranging an exhibition in European capitals of 3,000 modern paintings.

Manet's Famous "Beggar" Coming Here; Josef Stransky Buys It in Germany



"THE BEGGAR"

By EDOUARD MANET

Another masterpiece of European art is coming to America. It is "The Beggar," one of the greatest paintings of Edouard Manet. This famous life-size work presents one of Manet's best known models, the man whom he also used for "The Philosopher," which is one of the treasures of the Chicago Art Institute.

The painting was recently acquired in Germany by Josef Stransky, conductor of the New York Philharmonic Orchestra. It has been for many years in the important collection of a German nobleman at Dresden. Mr. Stransky already has a notable collection of paintings, having been an extensive purchaser both in Europe and at auctions in New York.

NOBILITY, CRAMPED, DESTROY HEIRLOOMS

Historic Families in England, Forced by Poverty Into Small Quarters, Tear Up Documents That Have Great Value

LONDON—The number of historic families who, on account of excessive taxation and the high cost of living, are being forced to scatter their family heirlooms and give up their ancestral estates has now become so large that it has led to an appeal being published by the Chief Librarian of the British Museum for permission to examine family papers and records which their owners might otherwise feel inclined to destroy.

It has been found that in many cases documents of real historic value have been torn up for want of proper accommodation in which to house them under altered conditions.

—L. G.-S.

Australia Gets Millet Canvas Once the Property of W. M. Hunt

MELBOURNE—The National Art Gallery of Victoria has acquired for £3,400 Jean Francois Millet's "Susanna and the Elders," which was once the property of William Morris Hunt, the American artist. It has also bought "Portrait of a Youth," a 16x7 work of Abraham de Vries, which passed as a Rembrandt until the signature of the artist appeared in cleaning.

NEW GALLERIES FOR LEWIS & SIMMONS

Art Firm Will Move Into Six-story Home on Fifth Avenue, Fitted for Display of Old Masters and Antiques

On October 1 the art firm of Lewis & Simmons will remove from its present quarters, at No. 605 Fifth avenue, to its new home at No. 612 Fifth avenue, next door to the residence of Mrs. John Inness Kane. This is the second move the firm has made since it entered the New York field ten years ago, each time into larger galleries. In its new home it will occupy six floors, which will afford ample room for the display of paintings and decorative objects of art.

High class old masters have always been a feature at the Lewis & Simmons Galleries. The art world will remember the exhibition of Van Dycks held five years ago. Two large galleries will now be devoted to the showing of old paintings. Other rooms will be especially fitted for the display of antique French decorative art, eighteenth century tapestries and old English period furniture.

No "Blue Law" for Reading Museum

READING, Pa.—Triumphing over excessive local piety, the Reading Museum and Art Gallery henceforth will be open for the enjoyment of the people on Sundays.

ART TAX REPEAL BLOCKED BY WEST

Effort to Free Art from Stifling Sales Levy Likely to Be Defeated by Reactionary Senators, Whose Prejudices Blind Them to Our Higher Interests

As this issue of THE AMERICAN ART NEWS goes to press, it looks as if the effort of the artists, museums and art dealers of the nation to have the reactionary and iniquitous sales tax on art repealed were likely to be defeated because of the attitude of western senators, who think little of art but a great deal of politics.

The new tax bill, as drafted by the House, reduced the sales tax on art from 10 per cent. to 5 per cent. The sub-committee of the Senate Finance Committee, to whom the measure was referred, has now recommended that the 10 per cent. levy be restored.

In the last few years the West has evinced much more interest in art than the East. There is hardly a small city in the West that does not now possess, or is seeking to obtain, an art museum, and collectors there are especially alive to the work of American artists. In spite of this, the western senators, feeling that they are striking a blow at the East, are seeking to retain the iniquitous tax which, ever since it has been in effect, has been stifling art in the United States.

In the next few days the Senate Finance Committee as a whole will consider the new tax law. There is little hope, however, that this body will remove the art sales tax. Then the fight will go to the floor of the United States Senate, and the ayes and nays will put on record those lawmakers who would sacrifice the art of the nation for the sake of revenue.

If the art lovers of the West want their museums to continue to be enriched through the gifts and bequests of collectors, they should see to it that every senator from that section is made acquainted with their wishes.

Bourdelle Wants Obscure Men to Restore War Damaged Art

PARIS—M. Bourdelle, the famous sculptor, has stirred a tempest by insisting that restoration of art works in the devastated regions be done by obscure workmen rather than recognized artists.

"Obscure workers," he says, "maintain the lines of the original more faithfully than the real artists, as the latter have their own ideas definitely fixed and are certain to inject their own personality and interpretation into the work. A mere laborer in the artistic field, on the other hand, considers the restoration of a masterpiece merely as a mathematical problem in accuracy."

The controversy is important because of the immense amount of work to be done.

Miniature House for Queen Will Embody the Taste of 1921

LONDON—The taste of the year 1921 is to be passed on to succeeding generations in the form of a model miniature house, which is to be erected by distinguished architects, artists and decorators, and presented to Queen Mary. It will be eight feet high. Sir Edwin Luyten, architect, will have the aid of several famous artists, including John Singer Sargent and Sir John Lavery.

The artists will paint miniature portraits of the royal family for the walls and other paintings for the ceilings. Sculptors will make tiny statues, and London's most expert decorators will design and execute the furnishings.

Mr. Butler Finds an Art School

YOUNGSTOWN, O.—The Butler Art Institute henceforth will conduct an art school, where classes will be held by the Mahoning Society of Artists and the Youngstown Art Students' League. Joseph G. Butler's Jr., is the donor of the school. Students will be at expense only for materials.

Old Masters Stolen in Switzerland

GENEVA, Switzerland—A number of valuable pictures by old and modern masters have been stolen from the studio of an Alsatian artist, Mr. Krebs, residing at Geneva. Old Japanese prints, two landscapes by Corot, a Peter Breughel and a Meissonier are among the missing items.

Brussels Buys Old Masters

BRUSSELS—Several pictures at the Cardon sale were bought for the Museum of Brussels, including a portrait of Isabella of Bavaria attributed to Mabuse, a portrait of Duke Olivarez by Rubens and two Eisens.

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**DETROIT MUSEUM
BUYS GERMAN ART**

Nine Modern Paintings Acquired by the
President, Ralph H. Booth, from Cur-
rent Exhibitions Visited in Republic

DETROIT—Ralph H. Booth, president of
the Detroit Institute of Arts, now traveling in
Germany and France, studying museum prob-
lems, has acquired some interesting and var-
ied objects of art for the permanent collec-
tion of the Institute, according to letters re-
ceived by the secretary, Clyde H. Burroughs.
Included are nine modern paintings from ex-
hibitions Mr. Booth visited in Germany. They
are:

"Badende," by Otto Mueller; "Bluhender
Kaktus," by Karl Schmitt-Rottlauff; "Raddamp-
fer," by Lyonel Feininger; "Elblandschaft
bei Dresden," by Oskar Kakoshka; "Frau,"
by Erich Heckel; "Blumen," by Erich Heckel;
"Under dem Baum," by Max Pechstein; "Dune
bei Fehrnam," by E. L. Kirchner; "Auf-
standene," by George Kolbe.

While in Berlin Mr. Booth conferred with
Dr. W. R. Valentiner, Dr. Wilhelm Bode and
other officials of the German museums, and
with their assistance obtained the following
articles: Fourteenth century crystal and sil-
ver cross; "Madonna and Child" (stone);
Gothic Saint (stone); wood relief, angel;
small carved wood group; carved wood "Mother
and Child"; terra cotta "Mother and Child";
bronze group, "Rape of the Sabines"; three
majolica plates; two Chinese paintings; two
Italian chests; small cabinet with carved fig-
ures; small cupboard; two Japanese bronze
figurines; bronze Chinese vase; German saint,
painted wood; Chinese relief carving; small
marble torso; small portrait by Cuypp; small
primitive German triptych; small bronze group;
Venetian stone fountain

Mrs. Taylor Shows Miniatures

Emily Drayton Taylor, who has been busy
painting miniatures at Bar Harbor all sum-
mer, gave an exhibition during August in the
print room of the Jessup Memorial Library
that was much enjoyed by art lovers. Sixty
of her miniatures were on display and the
portraits of many well known persons ap-
peared. Among them were President McKin-
ley and Mrs. McKinley, painted at the White
House; Frank Thompson, Mrs. John Nicholas
Brown, Mrs. William Phillips; Mrs. George
W. Childs Drexel and Mrs. John Innis Kane.

Caruso Bust for the Metropolitan

A bust of Enrico Caruso, with a monu-
mental base, by Onorio Ruotolo, will soon be
erected in the foyer of the Metropolitan Opera
House as a gift of the Italian-American Musi-
cal League. An inscription by D'Annunzio will
be inscribed on the base.

**LONDON SEES BOOM
IN INNES LANDSCAPES**

British Artist with Name Similar to
That of American Master Died at 25
and His Works Have Become Rare

LONDON—An exhibition is being organized
at the Tate Gallery of the work of an artist
who, in spite of conspicuous merit, is far too
little known, even among those who pride
themselves on their appreciation of those who
have not been acclaimed by the vulgar herd.
This is Innes, a landscapist who might have
traveled far had not his career been cut off pre-
maturely at the age of 25.

It is predicted that before long a regular
fashion in Innes' landscapes will have arisen,
with prices soaring so as to put his work be-
yond the reach of those who do not possess
long purses. At any rate, an Innes is well
worth securing at present at anything like a
reasonable figure. —L. G.-S.

Find Healey's Sketch of Lincoln

Hearing Sherman Tell of March

CHICAGO—After having reposed unnoticed
for fifty years in the family storeroom of the
Hoyne family here, a study by G. P. A. Healy
of Abraham Lincoln, in a group with Grant,
Sherman and Admiral Porter, painted just
before Lincoln's assassination, has been brought
to light and presented by Francis Hoyne to the
Chicago Historical Society.

The study was later to have been developed
by Healy into a large painting, but this was
never undertaken. It portrays the first meet-
ing of the President and his three chiefs fol-
lowing Sherman's march to the sea. The scene
is a cabin in Admiral Porter's boat, the "River
Queen," anchored in James River. Sherman
had just arrived from Savannah and is telling
the story of the march.

Lincoln, who six days later was shot down
by an assassin, is portrayed leaning forward,
listening intently, with Grant at his right and
Porter at the left.

New York Art School Leases Old

House for Its Paris Branch

For its Paris branch the New York School
of Fine and Applied Arts has leased a charm-
ing old house in the Place des Vosges for a
term of years. The permanent school will start
on March 1, 1922, for an eight months' term.

The branch will be primarily for advanced
students of the parent school in New York,
but it will also start first year classes in the
subjects in which it has professional standing.
It is supported by a board of patrons and
patronesses in France, whose chateaux, Paris
houses and private collections will from time
to time be available for study.

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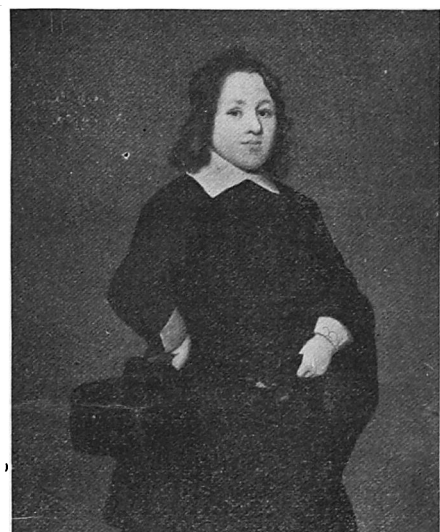
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The Ralston Galleries, which last season moved to temporary quarters in Forty-eighth street, pending the acquisition of a new home, have just opened for the season in permanent quarters at No. 4 East Forty-sixth street, which are perfectly suited for the display of paintings.

There are three large galleries for public exhibitions and another for the private display of pictures. Seventeen-foot ceilings help to give a dignified air to the rooms, making them especially suitable for the display of examples of the old English portrait school.

Arthur B. Hughes, long known as a specialist in old English paintings, has joined the Ralston Galleries. Mr. Hughes for the last six years has been identified with the Ackermann Galleries, and before that was with the American branch of Arthur Tooth & Sons.

Ogunquit Has First Annual Show

By Members of Its Art Colony

OGUNKUIT, Me.—Although Ogunquit has long been known as an art colony it has remained for the Village Studio Guild this fall to arrange and successfully conduct the first general exhibition of paintings, water colors and pastels by Ogunquit summer artists. The result astonished both the artists and the people of Ogunquit.

Charles Woodbury, who until recently conducted a summer school of painting in Ogunquit, was represented by a colorful impression of the beach at the popular bathing hour. Joseph B. Davol, whose genuine talent has not yet been widely recognized, exhibited three large canvases, very powerful and decorative. Other painters whose work stood out were Caroline Stehlin, Earl Sanborn, Stanley Woodward, Helen L. Sorensen, Elizabeth Sawtelle, Mrs. Comins, Cullen Yates, and Margaret Foote Hawley.

Frank W. Benson to Teach Again

PROVIDENCE, R. I.—Frank W. Benson has agreed to teach a class in painting the coming winter at the Rhode Island School of Design. Mr. Benson was for a number of years instructor at the Boston Museum of Fine Arts, but gave it up to devote his time entirely to etching and painting.

Denmark Sees French Furniture

COPENHAGEN—An exhibition of fine specimens of French furniture from the 17th C. to the First Empire has been opened at the King's palace of Christiansborg.

Degas' "Portrait of a Woman" Acquired Recently by the Detroit Institute of Arts



"PORTRAIT DE FEMME"

By EDGAR DEGAS

One of the recent acquisitions of the Detroit Institute of Arts is "Portrait de Femme" by Edgar Degas. It was obtained at the dispersal of the Degas collection of Jacques Seligmann. This example reveals the artist's insight into the character of individuals, as well as his ability to represent personal physique. Degas was sombre in his color key, obtaining brightness with a few small spots of brighter hue, as did Whistler and Velasquez. "Portrait de Femme" has mellow richness and simplified expression.

WALPOLE GALLERIES FIND BIGGER HOME

Auction House Will Occupy Five-story
Building and Will Sell Paintings and
Furniture as Well as Books and Prints

The Walpole Galleries will soon move from the modest quarters at No. 10 East Forty-ninth street, where during the last five years Edward Turnbull and Mrs. Turnbull have steadily built up a high class auction business, into commodious quarters at No. 12 West Forty-eighth street, where they will occupy the entire five stories of what is known as the "Iverson house." The building is now being remodelled for the display of art objects, and will be occupied by the galleries about October 1.

Heretofore the Walpole Galleries have been almost wholly concerned in the sale by auction of collections of books, engravings and Japanese prints. They will now undertake, as well, the dispersal of paintings and of period furniture and miscellaneous art objects.

The basement floor is being prepared for the reception of books, while on the main floor and the floor above partitions are being removed so that big galleries are being created for the display of paintings and furniture.

"Pioneer Mothers" of Indiana

To Have Striking Monument

INDIANAPOLIS, Ind.—Myra Reynolds Richards has received two important commissions for memorial fountains, one from the Pioneer Mothers' Association, the other from the Woman's Press Club of Indiana.

The first will be a bronze group, typifying the bravery, vision and sacrifice of the pioneer mother—a mother and two children standing on the pinnacle of a rugged slope. Group and rock, both of black-green bronze, will rise fourteen feet above a circular basin, rimmed with black marble, lined with light blue tile.

The central figure will bear a resemblance to Charity Dye, long prominent in the state's educational circles, for nearly thirty-five years an Indianapolis teacher, and the organizer of the pioneer mothers' movement. A death mask was taken by the sculptor for this purpose at the time of Miss Dye's death in July. The memorial will cost in the neighborhood of \$15,000, the money to be raised by popular subscription.

The second fountain will be a memorial to Juliet V. Strauss, the "Country Contributor," widely known for her literary departments in the *Ladies' Home Journal* and in the *Indianapolis News*. Entitled "Subjugation," this group, its central figure a woman holding an uplifted goblet, with lower animals at her feet, will be placed in the Turkey Run state park. —L. E. M.

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ATTACK ON MUSEUM IS STILL ANONYMOUS

New York Newspapers Fail to Find
Who Sent Out Vituperative "Pro-
test" Against Modernist Art Exhibit

Along with other New York newspapers, THE AMERICAN ART NEWS received a copy of the now famous "Protest Against the Present Exhibition of Degenerate 'Modernistic' Works in the Metropolitan Museum of Art" promulgated by an anonymous "Committee of Citizens and Supporters of the Museum."

Ordinarily THE AMERICAN ART NEWS would pay no attention to anonymous communications, but this document was reproduced in certain New York newspapers, and became a sensation, therefore genuine news. Interviews were sought, editorials were written and the unknown author or authors obtained probably more publicity for their protest than they had expected, much of it being friendly.

All efforts on the part of the press to find the identity of the author or the personnel of the "committee" have failed.

The position of THE AMERICAN ART NEWS is well known to its readers. It sides with no partisan group, tries to see the good in everything, and makes an effort to tell the news of the art world fairly and impartially.

The "protest," addressed to "Our Fellow Citizens" is as follows:

At the present moment the Metropolitan Museum of Art is conducting an exhibition of so-called "Modernistic Art" which we consider entirely unworthy of the Metropolitan Museum.

We believe that these forms of so-called art are merely a symptom of a general movement throughout the world having for its object the breaking down of all law and order and the Revolutionary destruction of our entire social system. We, therefore, urge that all persons having at heart the welfare of our community and of Civilization, write to the authorities of the Metropolitan Museum of Art expressing their disapproval of the present exhibition—as having a destructive influence on both Art and Life. We deem it proper in this connection to give the reasons for our belief and some account of the origin and development of the movement:

There are three prime stimuli responsible for the so-called "Modernistic" cult in the Arts. They are:—First—The world wide Bolshevik propaganda. This aims to overthrow and destroy all existing social systems, including that of the Arts. This "Modernistic" degenerate cult is simply the Bolshevik philosophy applied in art. The triumph of Bolshevism, therefore means the destruction of the present esthetic system, the transposition of all esthetic values and the dedication of ugliness.

The philosophy of Bolshevism as applied to all channels of human action is the gospel of mental impotence, sweeping away all standards of discipline and training necessary to the equipment of capable men, as well as artists. Hence, the Bolsheviks would open the gates of the Temple of Art to the mentally lame, halt and blind of the human race. And, it is evident that one of the *salient* features of the present exhibition is its direct appeal to, and assertion of, the Bolshevik philosophy—in art.

Is it possible that the Trustees of the Museum intend to permit its magnificent galleries to be used for this purpose?

The second moving force back of the "Modernistic" movement in art is *human greed*. The whole propaganda of the "Modernistic" art movement is a negation of common sense and was organized by a coterie of European traffickers in fraudulent art; but the real cult of "Modernism" began with a small group of neurotic Ego-Maniacs in Paris who styled themselves "Satanists"—worshippers of Satan—the God of Ugliness.

During the prevalence of the pessimism, rampant in Paris during the spiritual depression in France following the destruction of the second Republic by Napoleon III., this group was one of those who fostered the extreme radicalism, both in life and art, which resulted in the Paris Commune, and again in Russian Bolshevism.

This cult of "Satanism" appealed to a limited number of European painters and sculptors, for the most part men of no talent, and handicapped by taints of hereditary, or acquired, insanity. To this class the cult of the ugly, and the obscene, became the prime stimuli of their work. From these, since the early sixties to the present time, there came a steady output of hideous examples of mental degeneracy in the plastic arts. It goes without saying that the work of these artists was not generally approved. Their paintings and sculptures were refused, regularly, at the exhibitions, at Paris and elsewhere, and they were flouted as men of defective mentality, or charlatans—playing for sensation.

To some extent they made capital for themselves by claiming to be the aesthetic descendants of Ingres, Richard Wagner, Millet and Puvis de Chavannes, because these, as men of creative genius and innovators, disturbed the academicians, without themselves revolting against sound, rational principles in Art.

The "Modernistic" cult, in painting and sculpture, had hard sledding, until certain picture dealers came to the rescue. These art dealers in Europe, during the eighties and nineties, had worked up an enormous traffic in pictures. By the most crafty methods they had unloaded—especially in America—vast quantities of French and Dutch "pot boilers." This had reached the point of saturation. At this point a certain class of dealers saw in the "Modernistic" cult something entirely "new" and *novel*; so they began, quietly to secure the output of the most freakish of the new cult. This was accomplished with a small outlay of capital, as the pictures were absolutely worthless, either as works of art, or as units of value in the picture market. Consequently, great numbers of paintings by Cézanne, Toulouse-Lautrec, Gauguin, Van Gogh and other European artists: "Cubists," "Tubists," "Future-ists," etc., were garnered by the enterprising dealers, and a machiavellian campaign was organized to prepare the public, of two continents, for the unloading of these works. This was done by arranging a series of so-called "exhibitions" and "auctions" of pictures. The sales in these "auctions" were almost wholly what is known as "wash-sales," wherein henchmen of the dealers bid up the pictures, for the sole purpose of recording, in the press reports, the high prices *seemingly* obtained at these sales. At the conclusion of the "auctions," the pictures went back to the owners, the dealers; but the press reports, with their *fictitious* prices, were carefully preserved, by the same dealers: to exhibit them to possible purchasers, to prove that these insane creations commanded high prices at public sales. These exhibitions and "wash-sales" were accompanied by what appeared like an organized crafty propaganda through the Press.

"Editions de Luxe" of the works of Cézanne, Gauguin and others were published and sold by picture dealers—who had loaded up with their stuff. Some of the editions fetched twenty-five dollars per copy. These publications were distributed through Europe and America—to exploit the new cult. At the same time every crafty device known to the picture trade was resorted to in order to discredit and destroy the heretofore universally accepted standards of aesthetics. In order to conceal the *real* object of the new move-

ment, a smoke screen was thrown out:—of a lying pretense of revolt against academic traditions; claims to new discoveries in aesthetic symbolism; and a departure from the visual realism of natural objects:—this last being a valuable asset, in the propaganda, for it excused the ghastly mutilation of natural forms and transposition of perspectives and color values so much in evidence in the works of this monstrous art. Above all, this mutilation of the form was *new*—and therefore a dominant article of faith in the new "Modernistic" movement.

The third moving force of "Modernistic" art is—a well known form of insanity. The symptoms of this mania can be detected in two directions. One is a deterioration of the optic nerve, whereby all values and proportions are *transposed*. An artist so affected will represent the lines in architecture, in tables, chairs, and interiors, as if radiating from the centre of vision, instead of converging, at the vanishing point, on the distant horizon. Thus the principle of perspective is completely reversed, and the vanishing point is in the eye of the spectator instead of on the horizon.

This peculiar type of visual derangement has been noted and explained by some alienists of the first rank. Their diagnosis has been confirmed by examples of the drawings of insane people, in asylums, which are identical, in respect of visual derangement, with pictures exhibited in the Society of Independent Artists, also by some of those in the present Exhibition in the Metropolitan Museum.

Many of the pictures exhibit another form of mania. The symptom of this is:—an uncontrollable desire to mutilate the human body. In acute stages of this malady, the person so possessed is urged to slay his victim and afterwards mutilate the body. In criminal medical annals there are numerous cases revealed of this mania. Jack the Ripper is a case in point. It is only necessary to search the records of the lives of certain artists to find proof of this.

Here the anonymous committee quotes in full the article which THE AMERICAN ART NEWS, as a matter of news, printed in its issue of June 4, 1921, telling of the attack on the modernists of a group of Philadelphia physicians, who questioned their sanity. The protest then continues:

At present there seems to be, as part of this movement, an organized intrigue, by a clique of art dealers, in Europe and America, to utilize American Art Museums—to impose this neurotic "Modernistic" cult, as represented in the works of Cézanne, Gauguin, Toulouse-Lautrec and their followers, as the *only true art*, for the present and future. This suspicion seems to be well founded.

There are now many dealers in Europe and America whose shops are filled with such abominable rubbish as is now on exhibition as "Modernist" art in the Metropolitan Museum. It appears to be the object of these dealers to enlist the *influence and authority* of the Metropolitan and other American Museums to unload this rubbish on the American public—by investing it with a *fictitious* value. That is the prime reason why we protest against this exhibition.

We are not interested in any small campaign to prevent the exhibition of this artistic rot—in the caverns of certain crafty art dealers, to buncce the unthinking, to enliven the gaiety of bored people, or to add to the "spice" of the "Tenderloins" of New York and Europe. That is the affair of the police.

But we must energetically protest against the exhibition of these art-crimes on the walls of the splendid Museum, which we gladly help to sustain.

As particularly disquieting works, showing either mental or moral eclipse, we note the following:—Numbers 2, 3, 10, 20, 23, 24, 31, 32, 34, 35. These are either vulgar in subject, or corrupt in drawing, or childish in conception.

The following are simply pathological in conception drawing, perspective and color—Nos. 40, 41, 42, 43, 11, 47, 51, 52, 66, 69, 71, 79, 80, 81. No. 111, "Girl arranging her chemise," is vulgar in subject, ugly in face and form and weird in color. Much more might be said. But the above will suffice.

It is understandable that the Museum should decide, in the interest of public enlightenment, to lend its galleries for the Exhibition of such Art Monstrosities in order to give the public an opportunity to see and ponder over specimens of so-called "Art" which has been boosted into notoriety in Europe and now here, by the most vulgar, crafty and brazen methods of advertisement by the European speculators in Art. But, when they do lend the galleries for this purpose—of opening the eyes of our citizens, they should publicly state that purpose, and disclaim all intention of lending the prestige of the Museum in support of the propaganda for Bolshevistic Art, which is repudiated by the majority of our artists and citizens.

If they forget to do this, they must expect the public to criticize the Art—because all Art which the public is invited to study is always exposed either for the approval or the condemnation of our citizens.

We refrain from signing this protest only—because we wish to doubly emphasize our discontent, and also to escape the charge of merely seeking notoriety.

John Quinn, famous lawyer and collector, who had charge of the artists' campaign at Washington against the iniquitous sales tax on art, said concerning the document:

"This is Ku Klux criticism. I was amazed that any New York paper should publish such a screed. One does not argue with degenerates who see nothing but degeneracy about them. The authors of that anonymous attack expressly exempted from their condemnation the works of Puvis de Chavannes, Courbet and Manet, but everyone knows that Puvis de Chavannes, Courbet and Manet were attacked and abused in precisely the same way when they were doing creative work. A new way of stating truth or depicting beauty is always a scandal to some men. In their panic and impotent rage they have recourse to denial and abuse. I should no more think of replying

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GALLATIN PRAISES ENGLAND'S NEW ART

American Writer Says It Possesses a
Fresh Vision and a Vitality Not To
Be Found in France or United States

Albert Eugene Gallatin, who has been to England, gave an interview to the *London Observer* in which he said:

"I have been much impressed with the great vitality displayed in the work of the contemporary British school of painting—particularly with the recent paintings and drawings of some of the younger men. Pulsating with life and possessing a distinctly fresh vision, a movement is now well under way which in my opinion will develop into one of the great epochs of English painting. Paris and New York cannot in this respect vie with London."

"A visit to the pictures owned by the Imperial War Museum and to the newly opened rooms of the Tate Gallery, will certainly dispel any adverse opinions formed by pre-war visits to the Royal Academy and the Tate Gallery. It is a different story altogether. The British and Canadian governments, with rare intelligence and immense foresight, set about quite early in the war to have their artists make a pictorial record of all events connected with the war. The drawings and paintings in the French War Museum are quite trivial for the greater part, although Farré painted a wonderful series of aviation pictures. These and many splendid posters by Forain, Steinlen and Sern constitute the best war pictures produced in France."

"It remained for Great Britain and Canada to mobilize their painters of all schools, from the R. A. to the Vorticist, to obtain this wonderfully complete record. Sculptors, as well as men who have added to the glories of etching and lithography in England, also contributed to this vast work, in which they were admirably assisted by the Americans, Sargent and Epstein."

"For posterity these pictures possess an incalculable value. They will keep alive the glorious traditions of the Empire's fighting forces with a vividness and a reality quite unattainable by the printed page. These pictures are almost startling in their intense reality and sense of verity. In them one would look in vain for any music-hall heroics or for such a travesty of a war picture as one in the Metropolitan Museum in New York—a colossal canvas painted in Munich perhaps half a century ago, depicting Washington crossing the Delaware in a row boat. Although it had not yet been born, the American flag is prominently displayed, and the river is full of ice—which was not the case at all."

in detail to that statement than I should of answering the ravings of a lot of lunatics.

"The fact that the author or authors of this absurd, malicious and filthy statement contained in that article added cowardice to mendacity makes me turn from the article with nothing but disgust. The whole thing reeks with ignorance. It is rancid with envy. It is filled with shrieks of important rage. Its vulgarity is equalled only by its cowardice. No one will be influenced by the attack of self-admitted cowards. No one argues with anonymous libelers. Let these Ku Klux art critics stand up and take off their masks and give their names and show their credentials. Then if they are worthy of an answer, if necessary it will be given. At that we may leave it."

Robert Henri had this to say: "I regard the exhibition at the Metropolitan as a particularly fine one. Many of the artists there represented are men of the highest standing, such as Monet, Renoir, Cézanne and others. In a sense some of them are old masters, their reputations are so well established. The older men and the newer men are excellent, and we should be thankful to have an opportunity to see works of such distinctive character. The protest of the writers of the circular seems to be in keeping with the modern idea of prohibiting. Good heavens! we can't drink any more; surely we ought to be allowed to ruin ourselves looking at pictures."

YOUR EARS TINGLE? HERE'S THE CAUSE

English Critic Tells Americans Just
What He Thinks of Nation's Claim
to the Possession of Great Painters

Convinced that it is just as well to know the bad things that are said about us as it is to know the good things, THE AMERICAN ART NEWS reprints the following caustic article from the *London Times*. It was written by Frank Rutter and is entitled "American Art: The Historic Test." It was occasioned by the recent exhibit in London of the water colors of Dodge Macknight, idol of Boston, with whom the critic was not very favorably impressed.

"The friends of American painting protest too much," says Mr. Rutter. "In these days of prodigious color-reproductions, the fame of an artist—if he really has anything to say—quickly penetrates to foreign lands in which his pictures have not been exhibited. The American magazine *The Playboy* made many of us familiar with the work of Rockwell Kent long before any of his originals had been exhibited in Europe. When the United States produce another Whistler or another Sargent, we shall hear of him soon enough without having to cross the Atlantic, just as we managed to hear of Zuloaga without going to Spain and of Kandinsky without going to Munich."

"Meanwhile, the fact remains that the United States have not as yet produced any painter since Whistler or Sargent who has really captured the imagination of the world. They have produced many capable and interesting painters; but that is another matter altogether, and the position of the United States may be ascertained by anybody who pauses to reflect how many American artists it would be absolutely necessary to mention in a short history of twentieth century painting."

"Assume that space is so limited that only those artists who have a world-wide influence since 1900 could be mentioned. The names of certain British, French, Italian, Russian, and Spanish artists at once rise to mind as impossible to overlook; but, Sargent excepted, is there one painter from the United States who may properly be regarded as influencing rather than influenced?"

"The century is still young, and it may well be that before it is ended the United States may give the world a great artist. When he arrives he will probably be overwhelmed with abuse, because it is contrary to human experience for a genuine prophet to have honor in his own country. That is why I am always sceptical about those American painters who, I am told, have 'a great reputation' across the Atlantic. Immediately I conclude that their art is parochial, that it is excellent possibly in its place, but that it will stay there and never agitate or enrage a whole world. And unless a painter does manage to rouse a multitude in many countries, he is not much of a figure in the world."

"There are thousands of men and women all over the world who 'paint nicely,' and they are no more important to the community than a teacher of dancing, a professional cricketer, or a billiard-marker. I am not sneering at these estimable people; I am merely observing that their calling is as honorable and their vocation as helpful to civilization as the people, professional or amateur, who paint nicely."

"Whatever else he may do, I am convinced that the first great American artist of the future will not paint nicely: or if he begins by so doing, he will give it up, as Jean François Millet did, and get on with something that really matters."

"What matters is that he should show us something, either something we have never seen before, or something we have hitherto ignored, or something we find it convenient to forget. And he will exhibit his discovery in so emphatic or arresting a manner that, whether we like it or not, we are constrained to pause and ponder on his handiwork."

Pittsfield Wants Entries for Its

Second Annual Art Exhibition

One of the earliest of the season's exhibitions is the Second Annual Pittsfield Art Exhibition, which will be held from October 8 to 23. This Massachusetts community showed great enthusiasm for last year's show. Artists wishing to enter works must send them prepaid so they will reach the manager, Archibald K. Sloper, Bank Row, Pittsfield, Mass., not later than October 1.

It is requested that paintings sent be of moderate size. Works eligible are original paintings in oil, water color or pastel and sculptures in plaster, marble or bronze. The committee assisting Mr. Sloper is composed of George H. Denison, C. R. Joy and Francis Day.

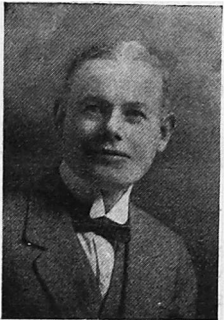
Will Show Murphy's Wood Cuts

Lovers of prints who have watched the development of the new American school of wood block engraving will be interested to know that an exhibition of John J. A. Murphy's work will be held at Keppel's in January. About fifty examples will be shown, including fourteen subjects dealing with the "Stations of the Cross."

FEARON GALLERIES TO OPEN IN OCTOBER

Venture, Which Is a Continuation of
Cottier & Co., to Have Liberal Pol-
icy with Old Masters and Modernists

New York will have a new art concern of the first rank on October 1, when the Fearon Galleries will open at No. 25 West Fifty-fourth street with an initial exhibition of old English portraiture, including examples by Rey-



Walter P. Fearon

nolds, Lawrence, Romney, Hoppner and Russell. Walter P. Fearon, founder of the venture, is well known to the American art world. For several years he continued the business of the Cottier Galleries, after the death of James S. Ingalls, whom he succeeded as president of the corporation in 1907. The new Fearon Galleries, therefore, may rightly be said to be the successors of Cottier & Company, founded in 1873 by the late Daniel Cottier. This is all the more evident because the new galleries in Fifty-fourth street are decorated and arranged in the well-known Cottier style.

Mr. Fearon came to New York from England in 1900. In 1914, when the world war broke out, he closed up the Cottier Galleries and joined the staff of the British Admiralty in London, serving until the spring of 1919, when he returned to New York. For the last two years he has been active in the art trade, but waited a more propitious time before opening galleries.

This continuation of the Cottier business reminds veterans of the art world that these historic galleries were largely instrumental in forming some noted American collections, including those of Mary Ann Morgan, H. O. Havemeyer, William H. Vanderbilt, Catherine Lorillard Woolf, Ichabod T. Williams and Mrs. Potter Palmer.

Although paintings will be the main feature of the Fearon Galleries, there will also be shown fine examples of sculpture, porcelains, tapestries and decorative furniture.

Exhibitions of contemporary painting also will be featured. Mr. Fearon intends to give the best painters of the Modernist school, both American and European, a chance. He believes in the old masters and he also believes that the so-called extremists have a message of beauty for the world.

The London branch of the Fearon Galleries is located at No. 68 Pall Mall.

Lucien Muratore "Understudies"

Landscape Art of Harry Lachman

PARIS.—If Lucien Muratore, famous tenor of the Chicago Opera Company, ever loses his voice, he will still be an artist. He is developing into a landscape painter of promise. After studying last summer under Willard Metcalf in Connecticut, he is now working in Paris with Harry Lachman, Chicago artist. Later Mr. and Mrs. Lachman will join M. and Mme. Muratore at their villa at Eze, on the Riviera.

Mr. Lachman has just held an important exhibition in Rome, from which one painting was sold to the Modern Museum of Art. In the autumn he will probably exhibit in Paris the paintings which he brought back from his sojourn in Rome, Florence and Tivoli.

Springfield, Ill., Engages Watson

To Help City's Art Movement

SPRINGFIELD, Ill. — Dudley Craft Watson, director of the Milwaukee Art Institute, has been engaged as art director by the Springfield Art Association. He will hold classes every other Wednesday, beginning October 12, and will teach in all departments of art.

The association feels that it is a wonderful advantage for the city to have Mr. Watson's advice and enthusiasm to help build a city beautiful.

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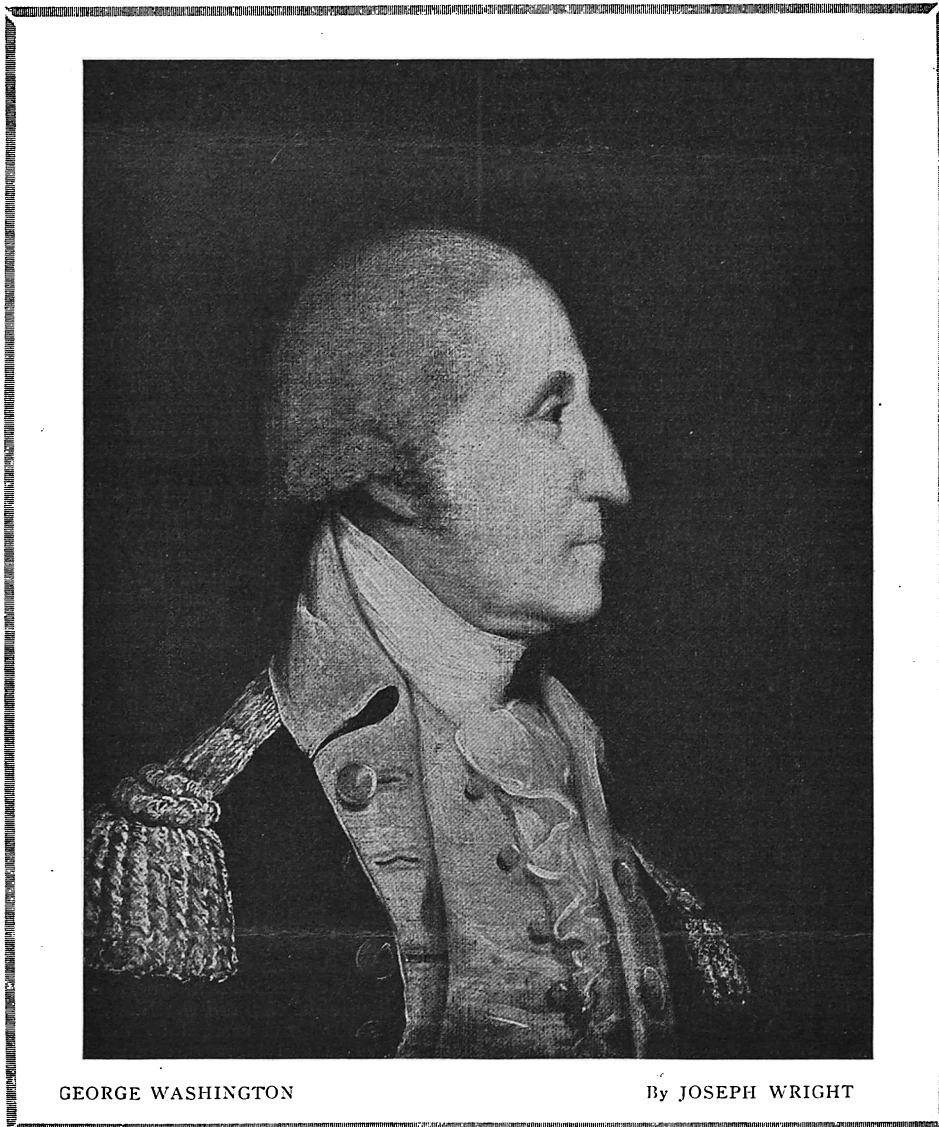
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Cleveland Museum Acquires Wright's Famous Portrait of George Washington



GEORGE WASHINGTON

By JOSEPH WRIGHT

A very important purchase by the Cleveland Museum of Art is that of Joseph Wright's portrait of Washington, painted in 1790, when the General was fifty-eight years old. This work ranks with Houdon's cast for being a faithful representation of the subject. Not so good to look upon as Stuart's famous type, it reveals the Father of His Country, according to early authorities, as he really looked.

The portrait was bought by Thomas Shields, a member of Washington's own Masonic lodge, in 1815, at an auction in Alexandria, Va., and

has been in the hands of his descendants ever since. It was shown at the Centennial Exposition in Philadelphia in 1876, at the Washington Centennial in New York in 1889 and at the World's Columbian Exposition in 1893, and at different times has been lent to the National Museum at Washington and the Chicago Art Institute.

Joseph Wright was born in Bordentown, N. J., in 1756. He studied portrait painting in England under Benjamin West and John Hoppner.

Rockport Exhibition Successful;

Will Become Annual Feature

ROCKPORT, Mass.—The Rockport Art Association made its bow to the public with an initial showing of about one hundred paintings, drawings, etc., devoted almost exclusively to Cape Anne subjects, from fifty-odd contributors of the vicinity. The attendance exceeded all expectations and a number of can-

vases and drawings were sold. The results are highly gratifying, and it has been decided to hold a yearly exhibition during the last two weeks of August hereafter.

Among the artists represented were Yarnall Abbott, Barney Bairnsfather, Tom Barnett, Harrison Cady, A. T. Hibbard, Lester Hornby, C. S. Kaelin, Mary N. MacCord, Margaret Patterson, Parker Perkins, Galen J. Perrett, Agnes Richmond, Lester Stevens, Howard Smith and H. A. Vincent. —G. Frank Muller.

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MEADE MONUMENT SOON TO BE ERECTED

Graffy Has Been Working Six Years on
Tribute to the Union Commander
Who Turned Lee Back at Gettysburg

WASHINGTON, D. C.—Work will soon begin on the foundations for the great monument to Major General George G. Meade, commander of the Army of the Potomac at the Battle of Gettysburg, which is to be erected in the Botanical Gardens. Charles Graffy, famous Philadelphia sculptor, has been working on the monument for six years.

The work will be worthy of the fame of the man who turned Lee and his army back from their invasion of Pennsylvania. In general composition it corresponds to the Grant monument in the Botanical Gardens, to which it will be a companion piece.

The chief feature of the monument will be a white stone statue of General Meade, heroic scale, but there are to be, around the base, a circle of allegorical figures, typifying the six qualities which are essential to the character of a military leader—Military Courage, Energy, Fame, Loyalty, Chivalry and Progress.

Colonel Clarence O. Sherrill, superintendent of public buildings and grounds in the District of Columbia, believes the beauty of this work will compare favorably with any park statue anywhere.

Stockbridge's Thirteenth Exhibit

Full of Meritorious Examples

STOCKBRIDGE, Mass.—The thirteenth annual exhibition of painting and sculpture was held from August 27 to September 11 in the Casino, which provides good exhibition galleries. The committee in charge were: Walter Nettleton, Daniel Chester French, Clark G. Voorhees, Augustus Lukeman, John C. Johansen, Marie O. Kobbé and Lydia Field Emmet. The entries numbered 120.

Among the portraits the charm of Lydia Field Emmet's lovely presentation of two children seated against a decorative background entitles it to first mention. F. Luis Mora had a portrait of Miss Lois Clarke and one of William H. Clark. Ellen Emmet Rand showed a very good one of Judge Donald P. Warner, and a capital characterization, "Mary and Jeannette." R. Hinton Perry showed a clever portrait of himself, and M. Jean McLane (Mrs. Johansen) a broadly painted portrait of Brand Whitlock.

Landscapes, however, predominated, the Berkshire scenery offering an almost endless variety of subjects.

There was the "Awakening of the Year," by Robert H. Nisbet; "Rainy Day—Small Point," by Ben Foster; "The Bend of the River," by Gardner Symons; "Tangled Branches," by Robert Strong Woodward; "Bear Mountain," by Henry W. Parton; "March Day," by Walter Nettleton; "Loading Corn," by Chauncey F. Ryder; "By the River," by Carlton C. Fowler; "Cedars and Sunset," by William F. Corrigan; a good marine, by Parker Newton; a snow picture, "Under the Hemlocks," by W. L. Palmer; "Lantern Hill," by Frederick R. Detwiller; a flower piece by K. Allmond Hulbert; "After the Storm," by Charles A. Hulbert; "Looking Toward the Sea," by Mary Nicholena MacCord; "A Lamp-lit Interior," by John C. Johansen, and representative paintings by Frances Day, Charles F. Clarke, Charles W. MacCord, H. Sheldon Pennoyer and Clark Voorhees.

The sculpture was dominated by Daniel Chester French's war memorial, "Call to Arms," and by Malvina Hoffman's "Offrande." Several sales were made, among them "By the River," by Carlton C. Fowler; "Evening," by W. Merritt Post, and "Drying Sails," by Louise Macpherson.

Cleveland Museum Gains Attendance

CINCINNATI—The annual report of the Cincinnati Art Museum shows that the total attendance at the museum was 58,020 during the year, as compared with 51,276 the previous year—a gain of 6,744.

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ART SEASON BEGINS

With the next issue, which will appear on October 15, THE AMERICAN ART NEWS will resume its schedule as a weekly publication. The art season will then be in full swing. The next eight months will be busy ones, and THE ART NEWS will try to give its readers full and accurate accounts of art activities over the whole world.

THAT HALL OF FAME

New York University has given out a lot of details concerning its "Hall of Fame" for American painters and sculptors, which is to take the form of sixteen busts, uniform in size, which are to be placed at the foot of the sixteen columns in the reading room of the Gould Memorial Library, one of the beautiful structures on University Heights.

It announces that busts already have been completed of Clinton Ogilvie, George Inness and Carroll Beckwith, and that proposals have been accepted from groups of admirers for busts of S. F. B. Morse, William M. Chase, Frank Duveneck, Walter Shirlaw, J. Q. A. Ward, Augustus St. Gaudens, James McNeil Whistler and R. C. Minor.

This leaves five of the sixteen yet to be selected. Who will they be? Will they make any bigger joke out of this "Hall of Fame" than it is already?

In its press matter, New York University refers to this group of busts as "A Westminster Abbey for American Artists" and also as "A Pantheon of American Artists." This effrontery is monumental in more ways than one.

A few of the names in this "Hall of Fame" rightly belong there. THE AMERICAN ART NEWS is not going to pick them out. The art world knows them. But what about such great and really significant figures in American art as John Singleton Copley, Gilbert Stuart and Thomas Sully, of the Early School; John F. Kensett and Asher B. Durand, of the Hudson River School; Alexander H. Wyant, Ralph Albert Blakelock, Winslow Homer, George Fuller and William Morris Hunt; secure in the egis of the 90's; and of John H. Twachtman, founder and commanding genius of American Impressionism?

There is enough brains at New York University to know that American cities and American parks (particularly those of New York) are cluttered up with statues placed there by "groups of friends" of "renowned" men, whom one generation has so stripped of fame that passersby, if too curious, have to go to a library to find out the wherefore of them.

It ought to be a crime to erect a monument to a man until at least four generations have passed. Or if it must be allowed, permission to do so should be handed down by bodies other than "groups of friends." If New York University had selected (even at random) a committee composed of five recognized art critics, five curators of paintings in American mu-

seums, and five professors of art in American universities, something approaching a real "Westminster Abbey of American Artists" might have been evolved.

THEY SAY

This editorial will be made up wholly of quotations.

John Galsworthy says:

"The optimist appears to be he who cannot bear the world as it is and is forced by his nature to picture it as it ought to be, and the pessimist one who can not only bear the world as it is, but loves it well enough to draw it faithfully * * * the true painter of life who blinks nothing. It may be that he is also, incidentally, its true benefactor."

The Philadelphia Record says:

"Shortly after the signing of the armistice, when we found time to look around and appraise the effect of the great conflict upon our finer sensibilities, there were many to comment upon the paucity of good poetry, or of good writing of any sort, or of any works of art at all, growing out of the war. The hope was then expressed that a renaissance must come, as it always did, and that if we would only wait we'd see it.

"There is still no sign of it. Our souls, that were to have been so stirred and cleansed and rarefied by the experiences of so many horrible years, appear to be no whit changed. We were told that there could not help but be a clamorous demand for the finer things in letters and in art, and that there would be many to supply them. But it seems somebody made a mistake. We are deeper than ever in the chase for the material things. The others will have to wait.

"In literature the best-sellers are much like their predecessors for the past half century or so—tawdry and sloppy writing, most of them, and at best 'nine-day-wonder' books that flash and fizzle out. Our poetry that pretends to be fine succeeds only in being queer. There may be one or two hermit souls who are weaving songs destined to win a little measure of praise after the singers themselves have been long dead, but if that is true none of us can now be sure of it. We do not see the evidences. It may be that our ears are deadened by the din of the syndicated singers, some of whom are winning many of the almighty dollars that the rest of us are chasing, and who will achieve nothing else.

"It is interesting to note how the law of compensation works out in this department of letters. The money-makers are not true artists, and the true artists are not money-makers. This is more surely an axiom now than ever it was. Take the interesting announcement just made that the estate of Eugene Field, settled after a lapse of 26 years, shows the total sum to be divided less than \$11,000. Field, if not a great genius, was in many ways nearly one, and he was the pioneer in his province of light verse. Toward the close of his life he was beginning to enjoy some of the acclaim that was his due, but he was never more than three jumps ahead of poverty. There are many puny imitators of Field today who are earning in a year much more than the sum now to be distributed by Field's executors.

"In the same news columns carrying the Field item we read that one of our American artists has just bought—from his earnings, of course—a new race-horse to add to his stable. He paid \$60,000 for it. This is remarkable, and it should indicate that 'art is looking up,' at any rate. We discover, however, that the artist is a comic gentleman who turns out a daily strip of crude characters, syndicated all over the country for the delectation of children and tired business men.

"Truly we are a great people!"

Juries Are Announced for

National Academy Winter Show

The National Academy of Design has announced that its annual winter exhibition will be held from November 19 to December 18. The early closing date has been arranged so as to permit the sending of the same exhibits to the Pennsylvania Academy of Fine Arts and other exhibitions.

The jury of selection is as follows: H. Bolton Jones, chairman; Cullen Yates, secretary; Paul Bartlett, Louis Betts, Charles Bittinger, Max Bohm, Colin Campbell Cooper, E. Irving Couse, Bruce Crane, Elliott Daingerfield, Franklin DeHaven, Edward Dufner, Ben Foster, Howard Giles, Albert Groll, Childe Hassam, Paul King, Ernest Lawson, Jonas Lie, William Ritschel, Henry B. Snell, Robert Spencer, Walter Ufer, Douglas Volk, Harry W. Watrous, Irving Wiles and Ballard Williams.

The jury of awards is composed of Edwin H. Blashfield, Emil Carlsen, Charles C. Curran, Daniel C. French, W. Granville-Smith, Francis C. Jones, Hermon MacNeil and Mahonri Young.

Robert Vonnob, Herbert Adams and Ivan G. Olinsky constitute the hanging committee.

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Obituary

GEORGIA TIMKEN FRY

Mrs. Georgia Timken Fry, artist, and wife of the artist, John H. Fry, is dead of pneumonia in Pekin, China. She was stricken while on an extended tour of China and Japan in company with another artist, Helen Watson Phelps, having sailed from Vancouver July 21.

Mrs. Fry was a daughter of the late Henry Timken of St. Louis and a sister of H. H. Timken and William R. Timken of the Timken Roller Bearing and Axle Company. She was the owner of the Rodin Studio Building, No. 200 West Fifty-seventh street, and had a country place at Greenwich, Conn.

JAMES J. MCAULIFFE

James J. McAuliffe, marine artist and religious painter, died on August 22 at Medford, Mass., aged 73 years. Born in St. Johns, N. F., he received his training at the Boston Art School and lived in Boston, Everett and Medford for fifty years. One of his famous works is "Ecce Homo," with seventy-five life-size figures, which adorns the Roman Catholic Cathedral at St. Johns. Another is a marine picture of the famous frigate, the Constitution, in the Parlin Library, Everett. "John Cabot Entering the Harbor of St. Johns, June 24, 1497" is regarded as his masterpiece.

MELVA BEATRICE WILSON

For some reason the death of the eminent sculptress, Melva Beatrice Wilson, suddenly stricken in her New York studio last June, went unrecorded in the newspapers, so that this is probably the first printed notice of it. She was well known as a religious sculptor and decorator.

One of Miss Wilson's greatest achievements was the decoration of the mortuary chapel in Calvary Cemetery at Greenpoint, L. I., for the late Cardinal Farley. Here she modeled the colossal figure of the Christ which surmounts the tower; designed the spandrel over the main entrance, comprising sixteen sculptured Byzantine figures, and executed the luminous paintings inside the chapel.

In the sculptural decorations on the Cathedral of St. Louis, Miss Wilson revived the use of faience. For the beautiful Gothic Church of St. John at Goshen, N. Y., Miss Wilson carried out the sculptural decoration and the paintings. She also designed the altars and mural decoration of the Church of St. Francis de Sales. In the corridors of Elizabeth Seton Hall, at Mount St. Vincent's-on-the-Hudson, she interpreted Dante.

MRS. SARAH ROHL-SMITH

Word has reached America of the death in Copenhagen, Denmark, of Mrs. Sarah Rohl-Smith, widow of the Danish-American sculptor, Carl Rohl-Smith, who did the Sherman monument in Washington erected by the Army of the Tennessee and numerous other works in this country. The sculptor used to claim that his wife was the real artist and he only the workman.

F. W. HEINE

F. W. Heine, veteran painter and founder of the Heine Art School of Milwaukee, died suddenly in that city on August 27, at the age of 76. Until the day before his death he was engaged in painting religious themes for Wisconsin churches. An unfinished representation of Jesus at prayer was found on his easel. Born in Leipzig, Germany, in 1845, he received his art education in Weimar, afterwards being art editor of *Die Gartenlaube*. He came to America in 1885. He designed several panoramas, including "The Battle of Manila Bay" and "The Crucifixion," making a special trip to Palestine to make sketches for the latter.

GRANVILLE MILLER

Granville Miller, artist and civil engineer, is dead at his home in St. Petersburg, Fla.

M. Demotte Prepares Magnificent

Treatise on Gothic Tapestry

PARIS—A set of four volumes on Gothic tapestry is about to appear in Paris under the editorship of M. Demotte, prefaced by M. Salomon Reinach, the well-known writer of art and curator of the French museums. It will be published in quarterly instalments containing twenty-five plates each.

An extensive repertory of reproductions in color from the most beautiful specimens in the art will be accompanied by full historical notices. A feature will be plates showing the finer portions of the tapestries at facsimile scale, with such clearness that the nature of the workmanship may be as carefully studied as from the original textiles.

M. Henry Riviere, an artist versed in the various resources of color printing, is acting as director of illustrations.

\$200,000 for Buffalo's Museum

BUFFALO, N. Y.—By the death of James F. Foster, executor, the Buffalo Fine Arts Academy has come into possession of a fund of more than \$200,000 left by James G. Forsyth in 1903, to be used for the purchase of paintings, sculpture and objects of art.

Lyme Show a Financial Success

At the expiration of the third week of the Lyme Art Association's summer exhibition the attendance of paid admissions was over 5,000, and forty paintings and sketches had been sold.

Studio Gossip

Henry M. O'Connor, Boston artist, has returned from a six months' tour of Europe, bringing with him many etchings made in England, France and Italy.

Stuart Davis, who held an exhibition at the Whitney Studio Club in the early spring, recently gave a display of oils, water colors and drawings, all of ultra-modern type, in East Gloucester, Mass. This was the first exhibition of the so-called ultra-modern forms that has ever been held in Gloucester.

Maurice Braun, who spent the summer painting in the Rockies, will pass the fall studying the Ozarks, before coming to New York. An exhibition of his Colorado paintings will be held in Denver in October under the auspices of the Denver Art League.

Among the artists who took studios at Newport, R. I., for the summer, were Emily Burling Waite and Howard Hilder.

George Biddle has written to his friends from Tahiti. This is his second trip to Gauguin-land.

John Storrs' bronze sculpture, "Winged Horse," has been purchased by the Friends of American Art for the Chicago Art Institute.

Frank Vittor, Italian sculptor, for fifteen years a resident of New York, will open a permanent studio in Pittsburgh. He did the bronze group, "The Tillers," in the Pittsburgh Chamber of Commerce, and is now working on the Braddock war memorial.

Benjamin Eggleston, Brooklyn artist, has gone to his Old Lyme studio, where he will spend the next two or three months painting autumn landscapes.

Maud M. Mason gave an exhibition of her decorative flowers and garden paintings in her studio at New Canaan, Conn., the last days of August.

Jonas Lie will conduct a class in painting this season in the Sherwood Studios, No. 58 West Fifty-seventh street.

Sidney M. Wiggins is holding an exhibition of his summer sketches at the Pleasant Point Club on Lake Ontario.

Albert Rosenthal, of Philadelphia, is painting a portrait of Chief Justice Taft for the United States Supreme Court.

Samuel Burtis Baker, of Boston, has accepted a post as instructor of painting at the school of art of the Corcoran Gallery.

A heroic sized bronze bust of Dante by Raphael Raineri has been unveiled at Cleveland, as the gift of local Italians.

Henri Schondardt has modelled a heroic sized head of a Narragansett Indian for Wildacres, the estate of Charles J. Davol, in Quiddnessit, R. I. It is called "The Spirit of Wildacres."

A collection of twenty-five paintings by Charles W. Hawthorne was exhibited at the City Art Museum, St. Louis, bringing restfulness and beauty after the Roerich show.

Mrs. Sally James Farnham, who won much praise for her statue of General Bolivar, unveiled last spring in Central Park, New York, has recently modelled a bust of President Harding.

Karl F. Skoog, the sculptor, of Cambridge, has modelled a bronze relief portrait of the late Major Henry L. Higginson, Boston financier and patron of music.

Elsa L. Jenne, a St. Paul artist, was awarded first prize by the international art jury at the Minnesota state fair for her self portrait.

Richard Lahey, New York artist, will be instructor of painting this season at the Minneapolis School of Art, which starts its thirty-seventh year.

Americans in Paris

Myron C. Nutting, who has just finished a big picture, has gone with Mrs. Nutting for a rest and sketching to Beaune, a picturesque townlet in the Dijonnais country.

Kent Daniell has brought back pictures from the South of France which he will soon exhibit in Paris.

William M. Odon has been staying in Paris. Martin Borgord and William H. Singer are in Norway, fishing and hunting.

In Paris for sojourns of varying durations are Jack Siebert, of Washington and Provincetown, William M. Paxton, Janet Scudder and Steele Savage.

Harry Lachman is painting at Los Andelys, near Rouen, for his exhibition at Bernheim's in October.

Orville Root has returned from Limoges, where he has been with M. Bourdelle, the sculptor.

Herman Webster is working at that picturesque spot, Montreuil-sur-Mer, which is not on the sea.

Miss Elizabeth W. Moffat and Miss Grace Fakes have returned to the States after their summer course at Fontainebleau.

Parke C. Dougherty has been painting in Brittany and staying with Mr. and Mrs. T. C. Frieske at Pont Lèveque in Normandy.

American artists who were at Montigny-sur-Loing, on the borders of the forest of Fontainebleau, this summer, included Mr. and Mrs. Dyer, of East Orange, N. J., and Mr. and Mrs. Henry Strater, of Louisville, Ky.

John Barry Greene has been working in Normandy.

Jo Davidson, the sculptor, who has been at Deauville, convalescing from an illness, is back in Paris.

SANTA FE HOLDS BIG CURRENT EXHIBITION

Display of Work by New Mexico Groups Shows Southwestern City Is Now One of Nation's Important Art Centers

SANTA FE, N. M.—The growing importance of the city of Santa Fe as a center of American art is strongly emphasized at the annual fiesta. The Arts Club of Santa Fe, organized during the past year, in conjunction with the management of the Museum of New Mexico, is holding its first exhibition, featuring the work of the notable colony of painters in the New Mexico capital.

The exhibition will later be sent around a southwestern circuit, going as far east as Kansas City. It includes canvases by some twenty artists, the Santa Fe group comprising such men as Randall Davey, John Sloan, Gerald Cassidy, whose immense murals depicting the first meeting of Coronado, the Spanish conquistador, and the Pueblo Indians, were recently unveiled at the new "El Onate" theater in Santa Fe; Sheldon Parsons, Will Shuster, Warren Rollins, William Penhallow Henderson, H. Paul Burlin, Charles S. Rawles, B. J. O. Norfeldt and Gustave Baumann, wood block artist.

The colony also now includes Nicholas Roerich, famous Russian painter; Willard Nash of Detroit, C. S. Eisenlohr of Dallas, Tex., Miss Stellar of the University of Nebraska, Laura van Pappelendam of the Chicago Art Institute, Olive Rush of Indianapolis, Mr. Bakos of Buffalo, N. Y., and Ralph Pearson, well known etcher; while Kenneth Chapman and Carlos Viera are resident artists not active at present.

Victor Higgins, Walter Ufer and other members of the Taos Society of Artists also participated in the exhibition.

Art Center Will Open Oct. 31

With Comprehensive Exhibition

The galleries of the Art Center, Inc., 65-67 East 56th Street, which are now nearing completion, will be opened to the public on October 31, with a representative exhibition of the work of the members of the seven constituent societies composing the Art Center. The display will include all forms of decorative crafts and industrial arts, all forms of reproductive illustration for magazines or books, and a comprehensive display of the graphic arts as applied to advertising and photography.

The seven constituent bodies of the Art Center are: the Art Alliance of America, the Art Directors' Club, the American Institute of Graphic Arts, the New York Society of Craftsmen, the Pictorial Photographers of America, the Society of Illustrators and the Stowaways.

Three Paintings by Hubert Robert

Destroyed by Fire in Speyer Home

Art works valued at \$100,000 were destroyed in a fire last week in the residence of James Speyer, the banker, at No. 1058 Fifth avenue. Three paintings by Hubert Robert were destroyed, a ceiling by Tiepolo, besides some period furniture.

The Tiepolo ceiling, on canvas, had for its subject "Venus Acclaimed Victor," and was 9 x 17 feet. It was valued at \$35,000. The most important of the Robert pictures was "Sunset at the Medici Palace," 6 x 13 feet, valued at \$25,000. The others, a smaller view of the Medici villa, and "The Theatre at Nimes," were valued together at \$25,000.

Taos Society Elects Officers

TAOS, N.M.—At the annual meeting of the Taos Society of Artists the following were re-elected officers: E. L. Blumenschein, president; Walter Ufer, secretary and treasurer; Victor Higgins, member of the governing board.

The following artists were elected associate members: John Sloan, Randall Davey, B. J. O. Nordfeldt.

The society's membership now is as follows: Active members: Messrs. Berninghaus, Blumenschein, Couse, Dunton, Higgins, Phillips,

New Manager for Demotte's

Henri Bazin has succeeded John Vigouroux as manager of the American branch of Demotte, No. 8 East Fifty-seventh street. He has been connected with the main house in Paris. Many important objects of art have been brought to America and added to the collections, which are now on public view at all times.

Omaha, Neb.

A. W. Dumbier and his wife have finished what is pronounced to be the finest studio in this section, building it mostly themselves.

Maurice Block is sketching for two months at Santa Fe, N. M.

Dr. Robert F. Gilder is with the Taos painters in New Mexico.

August Knight is painting in the Black Hills, S. D.

When Count Ilya Tolstoy, son of the novelist, saw Dr. Gilder's show here recently, he declared the artist had achieved effects he had been working for in vain all his life, and gave him a photograph inscribed in Russian, "From a dilettante to a master." —L. M. M.

JONGER TO PAINT SIXTEEN GOVERNORS

New York Artist Is Commissioned to Replace the Works Destroyed When the West Virginia Capitol Burned

CHARLESTON, W. Va.—Alphonse Jongers, New York artist, has been commissioned by the state of West Virginia to paint the portraits of the sixteen governors who have held the reins of the commonwealth, thus repairing, as far as possible, the loss sustained when the capitol building burned, destroying all the historical portraits of the state. Mr. Jongers has opened a studio in Charleston. It is estimated that the work will take a year.

Mr. Jongers has completed the portraits of former Governors William A. MacCorkle and George W. Atkinson. There are five other living governors: A. B. Fleming, of Fairmont; Albert B. White, of Parkersburg; William E. Glasscock, of Morgantown; Henry D. Hatfield, of Huntington, and John Jacob Cornwell. The portraits of these former chief executives will be painted as well as that of the present governor, Ephraim F. Morgan.

The other governors of West Virginia were Arthur Ingram Boreman, Daniel T. Farnsworth, William E. Stevenson, John Jeremiah Jacob, Henry Mason Mathews, Jacob Beeson Jackson and Emmanuel Willis Wilson. They will have to be painted from photographs and descriptions.

Los Angeles

Mr. and Mrs. E. H. Doheny have announced their intention of presenting to the museum a bronze bust of the late Frank S. Daggett, director of the museum, who died over a year ago. Julia Bracken Wendt has been commissioned to make the portrait.

The Canell-Chaffin Galleries are making great improvements at their present location on West 7th street, which will result in enlarged rooms, a better lighting system and a new gallery to be devoted to prints.

Mr. and Mrs. John H. Rich are moving into their recently completed home at No. 4823 Sixth avenue, where Mr. Rich has built a large studio. He has just finished a large portrait of Dr. George Finly Bovard, president of the University of Southern California.

At a meeting recently held in San Francisco the new Western Association of Art Museum Directors was formed with J. Nilsen Laurvik of San Francisco as president, Dr. William A. Bryan of Los Angeles, vice-president, and Samuel Hume of Berkeley, secretary. The association was formed for the purpose of gaining cooperation in arranging exhibitions and bringing collections from the East. —Helen W. Rich.

Washington, D. C.

A portrait bust of Senator John Sherman, by Daniel Chester French, has been presented to the National Gallery by Lieutenant John Sherman McCallum, grandson of the distinguished Senator. It is of white marble, life size, and was made in 1886.

Another gift is that of a picture by Isabey, entitled "The Gathering Storm," by Mrs. Gibson Fahnestock, in memory of Major Clarence Fahnestock of the American Expeditionary Forces.

"Soldat et Crimée," representing a fine old soldier mending his coat, by the Chicago artist, Harriet Blackstone, has been given to the National Gallery by B. G. Poucher, of New York.

C. Powell Minnigerode, director of the Corcoran Gallery of Art, has returned from a three months' stay in Europe, where he visited the most important galleries in England, France, Holland, Belgium, Italy and Spain.

The Washington Arts Club is arranging to give a Dante pageant in commemoration of the poet's six hundredth anniversary. It will be superintended by Mrs. Elouise Durant Rose, founder of the Dante League. —H. W.

Minneapolis, Minn.

Knute Heldner, a young Minneapolis painter, is showing a collection of eighteen paintings at the Bradstreet Gallery. His work is varied in character but similar in that the coloring in each presentation is bright and aggressive.

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BOSTON

A general exhibition of works by all its members ushers in the fall season of the Guild of Boston Artists. One observes in all the paintings and sculptures the same sound outlook this institution has fostered since its beginning. The exhibits form a sort of résumé of the last year's "one man" shows, and the ensemble is, if not inspiring, at least interesting.

In the lower gallery are hung a "Mother and Child" group by Marie Danforth Page; Gertrude Fiske's interesting and well-painted "Ship-Builder"; a Woodbury marine; one of the most satisfying of Philip Little's Maine wood interiors; a superb Porto Rican landscape by Herman Dudley Murphy; an imaginative butterfly nymph picture by Arthur Spear, beautiful in its color arrangement of lavender, blues and purples; a snowscape by Aldro Hibbard; "The Coot Shooter" by F. W. Benson, one of his much sought after bird paintings; a fine Paxton figure interior, "The Blue Jar"; a New York street scene in winter by Arthur Goodwin, and a child portrait by Lillian Westcott Hale.

In the upper gallery are examples by Adelaide Cole Chase, Howard Smith, Lilla Cabot Perry, Mary B. Hazelton, Cyrus Dallin, John Paramino and George L. Noyes.

At his studio in Rockport, Aldro Hibbard held an interesting exhibition of the work of his summer students. The success of the first year of the summer school was such that Mr. Hibbard contemplates giving up his winter teaching in the Boston Normal Art School. —Sidney Woodward.

Buffalo, N. Y.

Three exhibitions inaugurate the season at the Albright Art Gallery. The first is by "The Seven," a Canadian group distinguished by vigor of style, and including F. Carmichael, L. F. Harris, A. Y. Jackson, F. H. Johnston, A. Lismer, J. E. H. MacDonald and Tom Thomson.

INDIANAPOLIS

Four years ago, through the efforts of William Coughlen, then secretary of the John Herron Art Institute, the display of "art" at the state fair ceased to be a joke. This year, under the auspices of the Indiana Artists' Club, with Louis F. Mueller in charge of the fine arts and Elizabeth Heuser, the club's secretary, in charge of the applied arts, the exhibition of works by Indiana artists has rivaled the spring exhibit at the Herron museum.

Wayman Adams displayed two fine large canvases, a figure composition, "Three Generations," and a life-sized portrait, "Mammy," painted this summer at Austin, Texas, both receiving first awards.

Other Indiana artists were represented with their best work in oil, water color, pastel, etching, sculpture and the various art crafts. A popular prize of \$100, awarded by vote of gallery visitors to the most-liked painting, went to Edward R. Sitzman's "Early Morning," a snow scene.

Motoring from Michigan City to Gary and taking sketching trips that began at dawn and lasted till dusk, Frederick Polley made a study of the Indiana dunes on the shore of Lake Michigan this summer, the result being a series of etchings and a set of sketches in pen and ink for magazine reproduction.

Earle Wayne Bott worked for a few weeks in the summer art colony of the Chicago Art Institute Alumni Association at Saugatuck, Michigan. He recently painted a series of landscapes and street scenes from sketches done at Montoir, Savenay and La Rochelle, France, in the war period.

Gustave Baumann, famous for his wood block prints, and for some time a member of the art colony at Santa Fé, N. M., is doing a mural decoration in an Albuquerque residence.

A set of murals for an Indianapolis public school, painted by Miss Olive Rush before her return to Santa Fé, were recently invited by Dudley Crafts Watson for his big Mid-West exhibition in Minnesota.

—Lucile E. Morehouse.

Providence, R. I.

A recent addition to the group of American pictures in the Rhode Island School of Design is a nude piece by Richard E. Miller, presented by Mrs. William C. Baker.

Five interesting pictures of the French school have been added to the permanent collection. Three are the bequest of Edward F. Ely, a landscape by Michel, "Horses in a Stable," by Géricault, and a "Mother and Child," by Couture. The other two, given by Miss Ruth Ely, are an early landscape by Rousseau and an anonymous picture signed V. B.

Other recent acquisitions are the "Portrait of Miss Howard," by Sir Thomas Lawrence, the gift of Mrs. Jesse H. Metcalf; "Old Inverlocky," by D. Y. Cameron, and "The Bathers," by Charles H. Woodbury, the gifts of Miss Ellen D. Sharpe; a watercolor by Jongkind, the gift of William T. Aldrich, and watercolors by Winslow Homer and John S. Sargent, purchased.

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PARIS

September 3, 1921.

The Dutuit collections are again on view at the Petit Palais. During the war they had been sent to Toulouse for safety. Their new installation, much superior to the old, is a triumph for M. Lapauze, director of the Petit Palais, who was anxious that the remarkable collections, which took three-quarters of a century to form, should be set forth as advantageously as possible.

The large gallery in the Petit Palais has been reduced in height by one-third and sectioned into pleasantly proportioned rooms. The first has been panelled with woodwork from the Château of Marly and hung with the seventy-five old Dutch and Flemish masters particularly cherished by the Dutuit brothers—works by Rubens, Teniers, Jan Steen, Van Ostade, Van Goyen, Wouvermann, Cuyp, Janssens, Peeter Codde, Mèris, Van der Meulen, Peeter Neefs, Van Huysum, Ruysdael, Hobbema (a wonderfully broad and luminous "Windmills"), Van der Meer (a "Sunset" which anticipates by two centuries the Barbizon school), Hackerstal, Van der Velde and Weenix the Elder.

In the central gallery are the very fine set of XVth C. Flemish tapestries illustrating the siege of Troy, very tastefully presented, the panelling having been made specially to fit the tapestries. Here are also the ecclesiastical ornaments, ivories, ceramics and enamels. These include Byzantine goldsmiths' work of the utmost importance, a large quantity of beautiful Limoges enamel, with several triptychs by Nardon Pénicaud; very fine Gubbio, Urbino, Deruta, Faenza, Castel-Durante, and Rouen polychrome ware, and a cabinet-full of Bernard Palissy's work, as also faience from Asia Minor and well-chosen Chinese porcelain.

The third room contains 18th C. French pictures. The walls, decorated with woodwork in the style of the time, are hung with paintings by Poussin, Pater, Boucher, Leprince, Hubert Robert; drawings by Greuze, Watteau, Fragonard, a surprising landscape in sepia by Claude Lorrain, several Guardis and Canaletto, and pencil drawings by Ingres, including a study for that marvellous "Odalisque Couchée" belonging to Sir Philip Sassoon. Different cabinets hold terra-cottas by Clodion, knick-knacks, bindings, Sèvres and China porcelains, and beautiful Louis XV silverware. Beauvais furniture, marquetry cabinets and rare carpets have been placed about the room.

The brothers Dutuit spared neither time, pains nor money in making the collections. Their principle was to buy only the finest and rarest specimens. They would send them to their home at Rouen. The collection had become as mysterious as it was famous. Everybody knew of it, but none knew it. Then, twenty years ago, came the bequest.

It is at this same Petit Palais, side by side the unique Dutuit collections, that the pictures, tapestries and porcelains given to Paris by Mr. and Mrs. Tuck will be housed.

A most successful exhibition of the paintings of Mlle. Emilie Charny, one of whose pictures was reproduced in THE AMERICAN ART NEWS of July, was held at Deauville.

Twenty years ago the American artists in Paris had their own magazine. They called it *The Quartier Latin*. It came to an end in 1898 and its first successor appears now, *The Gargoyle*, whose editors are Mr. and Mrs. Arthur Moss (Florence Gillian) and its contributors C. R. W. Nevinson, Clare Sheridan, C. E. Polowetski, Arthur Wyman, etc.

—M. C.

Muskegon, Mich.

To stimulate interest in the exhibition by the Guild of American Painters, recently held in the Hackley Art Gallery, a popular vote was taken to select the favorite picture. F. K. Detwiller's "Early Moonlight" was first, the next three being "Sebastian and His Crystal," by William E. B. Starkweather; "Friar's Head," by George Pearce Ennis, and "Along the Canal," by G. F. Stengel.

LONDON

September 2, 1921.

There are many signs in the art world of prosperous times ahead now that the coal troubles have been settled and the Irish question is at least "en train" for adjustment. Meanwhile the art dealers are taking a well-earned rest and only country visitors penetrate the portals of the National Gallery. The usual thrilling "silly-season" tales of the extraordinary discoveries of genuine Rembrandts found at the price of a few pounds hidden away among the lumber of some obscure shop, liven up the press from time to time, but otherwise, in the parlance of the day, "there is nothing doing."

This month the Rembrandtesque stories have given place to one of an exactly opposite character. This concerns the sale a few days ago, at the price of one guinea, of a work by the nineteenth century Italian painter, Barelli, entitled "Early Christian Martyrs," a picture which fetched as much as £2,000 in 1888. Not having had the privilege of seeing the canvas, I cannot suggest whether it is the subject or the technique that is responsible for the slump in value. What is harrowing in art is at present far less fashionable than it was under Victoria. Subjects such as "Amy Robsart," "The Princes in the Tower" and "The Stag at Bay" are entirely out of favor.

The Tate Gallery is to be the richer, by the generosity of Sir Joseph Duveen, for the bust of Frederick Delius by Riccardi. The middle of September will see the opening at the Leicester Galleries of an exhibition of this sculptor's work.

The great revival of portrait-painting, brought about by the very natural desire, during the war, of mothers and wives to have the features of their menfolk immortalized on canvas, seems to have brought about a very remarkable prosperity among the portraitists, nearly all of whom seem to have more numerous patrons than for many a year. Folk who turn a cold shoulder to art in other forms prove themselves ready to pay high prices for their presentment by the brush of a portrait-painter of established reputation.

The Kitchener statue for the Horse Guards Parade is likely to be carried out at last, for the commission has now been conferred upon John Tweed, who has already executed for London several notable examples of that most difficult of statues, the equestrian. Tweed is a pupil of Rodin, and brings to bear upon his sculpture not a little of that master's strength and force of characterization.

—L. G.-S.

Worcester, Mass.

Raymond Wyer, director of the Worcester Art Museum, recently returned from Europe, states that the panel, "Adoration of the Magi," bought two years ago, and ascribed tentatively to Michele Giambono by Dr. Sirén, has now been definitely declared by F. Mason Perkins and Bernard Berenson to be one of the four known works by Ottaviano Nelli, an Umbrian painter who was active from 1400 to 1444.

Many valuable additions have been made. From the bequest of Caroline Nelson Russell came six pictures, including a landscape by Courbet, a landscape by Homer Martin, a "View of Lake George" by Samuel Colman, and a portrait of Edwin Booth by Thomas Le Clear. From the estate of Georgianna B. Wright came three paintings by Henry Inman.

The collection of early American art has been enlarged by the addition of a portrait of Captain John Larrabee by Joseph Badger; a sketch of "Christ Healing the Sick" by Washington Allston, and a composition by Benjamin West. An important Winslow Homer watercolor, "Breaking Wave on Shore Line," has been added to the already notable Homer group.

Mr. Wyer brought back from Europe a portrait by Antoine Pesne, great French painter of Watteau's time, who was denied fame because he took up his residence in Berlin; a still life by Chardin, a Spanish primitive and a late Gothic "Madonna and Child."

The attendance at the Museum last season exceeded the previous season by 5,696.

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CHICAGO

The Arts and Crafts show, which opens September 22 at the Art Institute, promises to be one of the largest and most brilliant displays of the kind Chicago has ever seen. Miss Bennett, curator of applied arts, has spent several months in New England and other producing localities arranging for displays. It is expected that the pottery and other exhibits will eclipse anything of former seasons. The British admiralty will loan a collection of ship models.

Frederic M. Grant gave a private view of his collection, destined for display in Minneapolis, at his studio, No. 139 E. Ontario street. There are thirty-odd canvases, representing the artist's summer work around Oregon, Ill. They are interesting for the romantic and decorative qualities he has discovered in the flat landscape of the prairie.

Erwin S. Barrie has returned from a vacation devoted to art. His work, as seen in the galleries of Carson Pirie Scott & Company, shows marked progress and speaks well for the training afforded by the Business Men's Art Club.

The Springfield Art League has invited a collection of American art from the galleries of Carson Pirie Scott & Company for an exhibition in October. The league has been presented with a fine, historic old mansion situated in a wooded lawn occupying an entire block in the middle of the city.

Word has been received that Leon Gaspard has landed at San Francisco on his way from China and is now en route to Taos. He brings canvases painted in the Orient, which will be seen during the winter at Carson Pirie Scott's.

Ossip Linde, now in Paris, will stage a brilliant showing of his Italian paintings here this season.

Charles Biesel is exhibiting at the Fine Arts Galleries his collection of marine and nautical paintings, including studies of old whalers, portraits of private yachts and sketches of the destroyer and scout patrol fleets in the late war.

Newcomb & Macklin are showing some Spanish canvases by Chauncey Ryder, a few of the sketches for which were seen last season at the Palette and Chisel Club.

—Evelyn Marie Stuart.

Aurora, Ill.

The Aurora Art League will hold its fall exhibition November 7 to 19. There will be about 140 canvases and the exhibit will be under the direction of Edwin S. Barrie, of Chicago, who was so successful with the fall exhibition last year. A dinner will be given to a number of distinguished guests.

Up to date, since January 1, eighty-four oil paintings have been bought by residents of Aurora.

The Conklin Galleries will hold an exhibit of works by American artists, December 5 to 17.

There has been some talk recently of a summer colony, next year, of Chicago artists in the beautiful Fox River Valley near Aurora.

ST. LOUIS

The annual exhibition of the work of American artists opened at the City Art Museum on September 16, following the display of paintings by Charles W. Hawthorne. The museum invited leading American artists to choose the pictures they would like to have represent them, and canvases are on display by Childe Hassam, Thomas W. Dewing, Mary Cassatt, Edward W. Redfield, Robert Spencer, Horatio Walker, Daniel Garber, George Bellows, George Luks, Sidney Dickinson and many others.

Prizes for art work at the Missouri Centennial Exposition and State Fair, at Sedalia, Mo., were all awarded to St. Louis artists. Four prizes were given for oil paintings. Oscar E. Berninghaus won the first with one of his characteristic paintings of Taos Indians. The second went to Grace Morrill for her "Lodge in the Woods"; the third to "From the Hill-tops" by Katherine E. Cherry, and the fourth to a poetic "Beacon Lights" by E. H. Wuerpel. Water colors by Augusta Finkelnburg and Holmes Smith were awarded first and second prizes. In sculpture, the first prize was given to Nancy Coonsman Hahn for her "Fountain Figure," second to Caroline Risque, and third to Victor Holm.

The St. Louis Art League announces its eleventh annual thumb-box exhibition by St. Louis artists to open at the Artists' Guild on October 15. The thumb-box show always consists of the artists' vacation sketches, spontaneous and unaffected.

Maurice Braun of Point Loma, Cal., is showing a collection of twenty-nine wax-crayon sketches in the Art Room of the Public Library. Nearly all the subjects are of the Rocky Mountains, thought by most artists too panoramic and vast to be portrayed graphically. They are wonderful in drawing and atmosphere. The juxtaposition of lines of different colored crayons to produce tone and color has caused remarkable luminosity.

Mr. Braun will paint along the Merrimac River and the Ozarks during the Fall, when the country here is so marvelously beautiful. An exhibition of his paintings will be held here in the late fall.

Dawson Dawson-Watson has sold three of his paintings of the Grand Canyon in the East and will hold an exhibition of his work in Hartford, Conn., in November.

Nancy Barnhart, who has been in Paris all summer, has made many sketches of the book-stalls along the Seine, the flower markets of Notre Dame and other picturesque spots.

—Mary Powell.

Springfield, Mass.

During the last week in August a special exhibition of drawings made by Miss Anna Milo Upjohn during a journey through the Balkan countries in 1919 was held at the City Library, under the auspices of the local chapter of the American Red Cross. These drawings have already been exhibited at the Corcoran Gallery of Art, and the collection is now being circulated through a chain of cities.

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BERLIN

September 2, 1921.

In commemoration of the six hundred anniversary of Dante's death an impressive celebration took place in Berlin, and an exhibition of Botticelli's drawings for Dante's Divine Comedy was held in the "Kupferstich Kabinett." More than eighty drawings filled a whole room, representing one of the greatest treasures of the Berlin graphic collection. They comprised the chief part of the 105 Botticelli created for Lorenzo di Medici.

These silver-crayon designs, slightly traced over with ink, are of splendid delicacy. Designed to represent the terror of Purgatory and the Inferno they are almost too lovely and beautiful, but still more do they carry the spirit of the eternal bliss of Paradise.

In another room were illustrations of Dante by the older Italian artists, like Orcagna and Zuccaro and by the earlier Signorelli and Michael Angelo.

Portraits of the poet also were exhibited, above all Giotto's well known one, that was discovered in 1840 in Florence, five centuries after its creation. The museum in Berlin possesses a drawing after this oldest Dante portrait, showing it before it was restored, where-by it suffered damage.

Not long ago I wrote about the plan of arranging summer festivals at Potsdam. Of all the different enterprises, only an art exhibition has come to pass. However, it was on a high level, and the orangerie turned out to be a perfect picture gallery; the 400 canvases could not have been placed more advantageously.

The display was intended to illustrate the development from Impressionism to Expressionism. Beginning with Blechen and Krüger the line leads up to Menzel, whose "Attack at Hochkirch" was shown to the public for the first time since 1895. It was a matter of course that the works of Liebermann, Slevogt and Corinth were included.

South Germany was represented by excellent examples of Thoma, Leibl and Marees. The younger artists, E. R. Weiss, Brockhusen, Pascin and Roericht, follow closely.

In one wing of the orangerie modern art is displayed: Pechstein and Heckel, Kirchner, Schmid-Rotluff; of the Munich artists, Weissgerber, Marc, Seehans, Hofer, Purmann and Jäckel are not lacking either.

This exhibition, uninfluenced by the fetters of clubism and official formality, was provided by some connoisseurs and lovers of art from the standpoint of quality only. The impression of the union between the artists is here more intense than in any big exhibition, and one is able to follow their congeniality in expressing the feeling of our time. —F. T.

Munich

It is worth while drawing attention to the opening of the new Staatsgalerie on the Königsplatz. In the rooms formerly used by the Künstlergenossenschaft and later on by the Secession, Director Dornhöffer has arranged an exquisite exhibition of the nineteenth century part of the pictures taken from the Neue Pinakothek together with a few works, like the frescoes of Hans Marées, from other museums. The latter, splendid pieces of art, being disadvantageously placed in the Castle Schleissheim, near Munich, now are able to unfold their real beauty.

There are some pictures by Liebl, early examples by Habermann and Stuck; a splendid piece by Manet, his "The Breakfast in the Studio," several Cezanne masterpieces, a self-portrait by van Gogh.

To mention a few others, there are good examples by Hodler, Gauguin and Segantini, and some beautiful drawings by Rodin. The standpoint of the director being quality and not quantity, the impression is perfectly harmonious and rich in uniformity. No one, interested in art, visiting Munich, should neglect to see this museum. —F. T.

Cunliffe Collection Put On View

LIVERPOOL—Sir Foster Cunliffe's collection of paintings has been lent to the Walker Art Gallery. In this collection are the works of many eminent artists, including Nicolas Maes, Reynolds, Gainsborough, Hoppner, Wilson and others.

PITTSBURGH

The Associated Artists of Pittsburgh will hold their annual exhibition at the Carnegie Galleries from October 15 to November 20. The association expects to make this the largest and most important show since its organization.

The Brotherhood of Pittsburgh Painters will hold its first exhibition at the Gillespie Galleries in November. Among the members of this association are Samuel Rosenberg, Malcolm Parcell, C. A. Bayard, J. B. Ellis, Edmund Ashe and J. C. Boudreau.

A painting, showing a mill scene along the Allegheny river, has been presented to the Pittsburgh Press Club by A. H. Gorson, well known as a painter of Pittsburgh industrial scenes.

Seattle, Wash.

The Seattle Art Club has been organized to embrace artists, art students and those who desire to become students of art. It has absorbed the Seattle Art Students' League, which for many years held life classes, and has leased a large studio on the top floor of the Hoge Building Annex. Professional artists only are eligible to active membership.

Yngvar Sonnichsen, as instructor, and Mrs. Mabel Fradenburgh, as manager, are conducting a school of painting and drawing in a studio in the Holyoke Block.

Charles R. Hall, animal painter, has returned to Seattle after a three years' tour of the United States, painting prize-winning cattle and hogs.

Artists' Exhibition Calendar

Below is a partial directory of the more important art exhibitions for the season of 1921-22. It will be reprinted next issue in a more complete form:

BALTIMORE—Twenty-sixth Annual Water Color Show (including pastels, drawings, miniatures); address Baltimore Water Color Club; March-April, 1922.

CHICAGO—Thirty-fourth Annual Exhibition of American Paintings and Sculpture; address Chicago Art Institute; November 3-December 11.

CHICAGO—Annual Exhibition of Etchings; auspices Chicago Society of Etchers; February, 1922; address Chicago Art Institute.

DETROIT—Annual Exhibition of Paintings by American Artists; address Detroit Institute of Arts; April 15-May 31, 1922.

DETROIT—Annual Exhibition of Works by Michigan Artists; address Detroit Institute of Arts; December, 1921.

JACKSON, MISS.—Annual Exhibition of the Mississippi Art Association (all mediums, including crafts); February 8-22, 1922.

MEMPHIS—First Annual Exhibition of Southern Art (for artists born or living in South); address Southern Art Association, Brooks Memorial Art Gallery, Memphis; April 15-May 30, 1922.

MINNEAPOLIS—Annual Exhibition by Minneapolis and St. Paul Artists (all mediums); October 1-30, 1921.

MONTCLAIR—Exhibition by New Jersey Artists (all mediums); address Montclair Art Museum; November, 1921.

NEW HAVEN—Fourth Annual Exhibition of Little Pictures; address New Haven Paint and Clay Club, P. O. Box 918; December, 1921.

NEW HAVEN—Twenty-second Annual Exhibition (all mediums); address New Haven Paint and Clay Club, P. O. Box 918; April, 1922.

NEW ORLEANS—Twenty-first Annual Exhibition (all mediums, including crafts); address Art Association of New Orleans; March 15-April 15, 1922.

NEW YORK—Winter Exhibition, National Academy of Design; address 215 West 57th Street; November 19-December 18, 1921. Entries received November 1 and 2, 9 a. m. to 5 p. m.

NEW YORK—Sixth Annual Exhibition of the Society of Independent Artists; at Waldorf-Astoria Hotel; address Room 601, 1947 Broadway; March 10-April 2, 1922.

NEW YORK—Combined Exhibition of the New York Water Color Club and the American Water Color Society (water colors and pastels); address either at 215 West 57th Street; January 1-14, 1922.

OMAHA—Annual Nebraska Exhibition (all mediums); address Omaha Society of Fine Arts; October 3-30, 1921.

PEORIA—Third Annual Exhibition of Paintings by Illinois Artists; address Peoria Society of Allied Arts; November, 1921.

PHILADELPHIA—Nineteenth Annual Philadelphia Water Color Exhibition; address Pennsylvania Academy of Fine Arts; November 6-December 11, 1921.

PHILADELPHIA—Twentieth Annual Exhibition of Miniatures; address Pennsylvania Academy of Fine Arts; November 6-December 11, 1921. Rotary to follow.

PITTSFIELD, MASS.—Second Annual Art Exhibit; oils, water colors, pastels, sculpture; October 8-23, 1921; address A. K. Sloper, Bank Row, Pittsfield, Mass.

TOLEDO—Annual exhibition of works in all mediums by Toledo artists; address Toledo Federation of Art Societies; April, 1922.

WORCESTER—Eighteenth Annual Exhibition of Paintings by Artists and Art Students of Worcester and Vicinity; address Worcester Art Museum; October 2-23, 1921.

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